Club Sandwich

No. 46 WINTER 1987

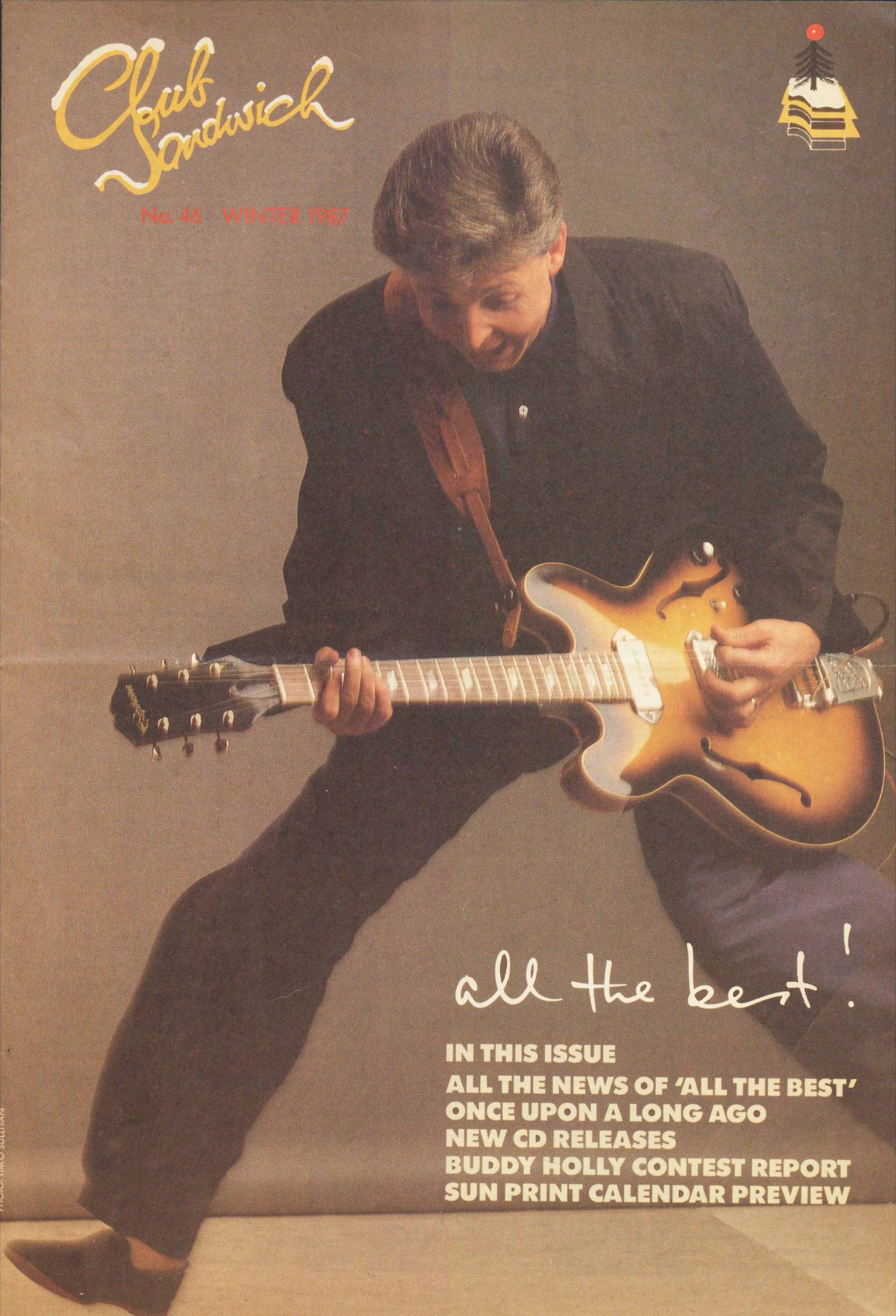

PHOTO: TIM O SULLIVAN

all the best!

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Club Sandwich

Hi there!

As the appearance of a McCartney album is always such a special event, we've naturally devoted a lot of this issue to *All The Best*, which we hope will extend your enjoyment of the music itself. We've got some great new photos, plus an interesting review of the album by Harry George on pages 3 and 4.
So we're holding over our video feature once again, but will be taking up the story of the ''Once Upon a Long Ago'' video as well as the making of the super tv advert in our next issue.

Also, I expect that some of you will have fun identifying the images on the inner album cover. No doubt those of you who submitted some of them for Gallery Corner will be delighted to see them find a permanent niche on a McCartney album!

One of the bonuses of having a new album and single released is the treat of seeing Paul being given a high media profile. Among some of the events were Paul's appearance on the Tyne Tees TV programme ''The Roxy'' on 24th November, followed by Paul and Linda's exclusive guesting on The Wogan Chat Show on BBC-TV on 20th November and Paul's guest spot on Jonathan Ross's lively programme ''The Last Resort'' on 27th November. The club only managed to get a few tickets for these events, which were distributed completely at random to the lucky few members.

Radio spots included three special weekly inserts into The Mike Read Show (10 a.m. Saturdays, BBC Radio One), starting on 24th October, where Paul talked about his life and career since leaving the Beatles. American funsters should watch out for an interview with Paul on Tim White's Rock Stars, which will be syndicated across the U.S.

Club members will find some new items on their Offer Sheet including an *All The Best* folio and sweatshirt plus a super ''Once Upon a Long Ago'' enamel badge. Once again we have a beautiful calendar, Linda McCartney's *Sun Prints Calendar 1988*, which not only makes a lovely Christmas present but also contributes through its sale to the Great Ormond Street Hospital for Sick Children.

Whilst on the subject of Linda's sun prints, many readers have written to ask where they might buy the posters we printed in Club Sandwich No. 44. They can be obtained by writing to The Royal Photographic Society, The National Centre of Photography, Milsom Street, Bath, Avon.

Paul and Linda have also contributed to two charitable causes you might like to pick up on. Those of you in the U.K. only, can order Christmas cards specially drawn by celebrities for Save The Children. Paul has drawn a charming snowman whilst Linda's card is another of her sun print photos. These cards can be bought in packs of 6 cards of one design, by sending a postal order or cheque only for £4.95 (incl. p+p) to:
Save The Children
PYSL Christmas Card Offer
P.O. Box 268
Caterham, Surrey CR3 6YD
You need to order before 30 November and allow up to 28 days for delivery. The cards can also be bought from the Harrods Way In Exhibition Department.

Paul's work is also included in Esther Rantzen's CHILDLINE Christmas Book, a collection of celebrity Christmas cards, published by Collins. Priced at £3.95, it is being sold in aid of the CHILDLINE charity. Look out for it in your local bookstore. The original artwork was auctioned by Christie's on 26th November. See it on the back cover of this issue.

That about wraps it up for now.
'til next time,
''All the Best'',
Sue

Sue

Meet Jane Loch

PHOTO: LINDA McCARTNEY

When Jane Loch joined MPL in September last year, she was soon faced with a tricky task. As accounts assistant to financial director Paul Winn, she had to help break in MPL's new computer.

''We had a manual system when I joined. I'm not computer trained – Paul Winn and I had a couple of days with the people who supplied the machine, then it was 'on your own' time.''

Luckily, breaking things in comes naturally to Jane, a keen horse enthusiast. From childhood in Shropshire, where Jane was born in 1959, this interest has been constant in her life: ''Biology and maths were my thing at school, but outside it was horses, horses and more horses.''

It runs in the family, too. Her mother is a course designer for the British Show Jumping Association, mainly in Shropshire but sometimes further afield, while Jane's twin sisters are both ''keen competitors''.

Jane is responsible for the day-to-day running of MPL's financial side, dealing with companies from all areas of the entertainment industry. Having trained to be a riding teacher on leaving school, she studied farm accounts and management at agricultural college – almost a half-way house between the outdoor life and her work at MPL. Then her wanderlust intervened.

''Agriculture seemed to be what I wanted at the time, but my views changed after I'd been working in LA.''

Jane had flown to the US just before the Royal Wedding in 1981, doing a ''horsey job'' for six months. She then went to Los Angeles, staying three years. Her job there was with an ''entertainment business management company'' – somewhat closer to the world of MPL.

''It was similar to MPL: we would look after everything from personal matters through to the client's accounts. Once a client rang up in a desperate state; could we get rid of the coyote which had got into his kitchen!''

Jane worked much of the time for Margot Kidder (Lois Lane in Superman), helping to run her fan club. Others she dealt with included James Woods (Once Upon A Time In America), George Folsey (producer of the Thriller video and Trading Places) and Buck Henry (actor and Catch 22 screenplay writer). All valuable experience, but presumably it was hard to meet people from outside the entertainment world?

''In LA you go to films all the time – and people always stay to watch the credits! If they're not in it, they know someone who is. Now I'm in London, I can't think when I last went to the cinema.''

Though enjoying this involvement, after three years Jane decided to return home – to London. A temporary job in Sotheby's catalogue department was succeeded by a responsible post with a prominent design company.

''I had an interesting time there, being the only one handling the accounts side of the company. At MPL I work more within a department, which I prefer.

''Pretty Little Head' and 'Only Love Remains' came out soon after I joined MPL: Paul was busy with an interview when I met him, but looked in and introduced himself. I met Linda later at the Christmas party, which was held in a splendid old mansion down in Sussex.''

With 'Once Upon A Long Ago' and All The Best, it's high-profile time again for Paul. Does this mean a busier life for Jane?

''Yes, it does. We deal with the people involved with promotion, video, recording... all the things connected with a new release.

What are her favourite McCartney/Beatles moments?

''Band on the Run'' is one of my favourites. I like the Beatles in general, not one song or album in particular. My tastes are very varied – when the radio's on, it's Capital I listen to. I was a Michael Jackson fan when I was younger and still like Santana, but I also have LP's by Level 42 and Curiosity Killed The Cat.''

Home for Jane Loch is in south-east London, where she shares a flat ''right on the common. It's the next best thing to being in the country.''

Jane also uses a nearby riding school: ''I do keep-fit and swimming in fits and starts, but horses are the thing I'm really interested in. I also helped with two horse shows this summer, both put on by local boroughs.''

And she's taking a French course, ''hoping to speak it as well as Keith Floyd!'' Mention of the TV chef gives a clue to Jane's 'foodie' side.

''We took a gastronomic trip round the Loire valley last year. French cooking is my favourite, but I like to try out new restaurants of all kinds.''

Jane Loch has established herself at MPL, where cheerful competence is highly prized. Need we say more?

all the best.

With the release of Paul's latest double album, here's our listener's guide to the tracks.

When you've had the hits and want to string 'em all together, what do you call the result? 'Greatest Hits' or 'Best Of' sounds dull, but you don't want to baffle the public with a tricky title either.

In Paul McCartney's case, All The Best *fits the bill admirably. It's a true Paul phrase, it captures his 'thumbs up' approach to life and it describes the contents perfectly. Talking of which, here they are:-*

USA

Side One:
Band On The Run
Jet
Ebony And Ivory
Listen To What The Man Said

Side Two:
No More Lonely Nights
Silly Love Songs
Let 'Em In
Say Say Say

Side Three:
Live And Let Die
Another Day
'C' Moon
Junior's Farm
Uncle Albert/Admiral Halsey

Side Four:
Coming Up
Goodnight Tonight
With A Little Luck
My Love

REST OF THE WORLD

Side One:
Jet
Band On The Run
Coming Up
Ebony And Ivory
Listen To What The Man Said

Side Two:
No More Lonely Nights
Silly Love Songs
Let 'Em In
'C' Moon
Pipes Of Peace

Side Three:
Live And Let Die
Another Day
Maybe I'm Amazed
Goodnight Tonight
Once Upon A Long Ago

Side Four:
Say Say Say
With A Little Luck
My Love
We All Stand Together
Mull Of Kintyre

PHOTO: TIM O'SULLIVAN

all the best!

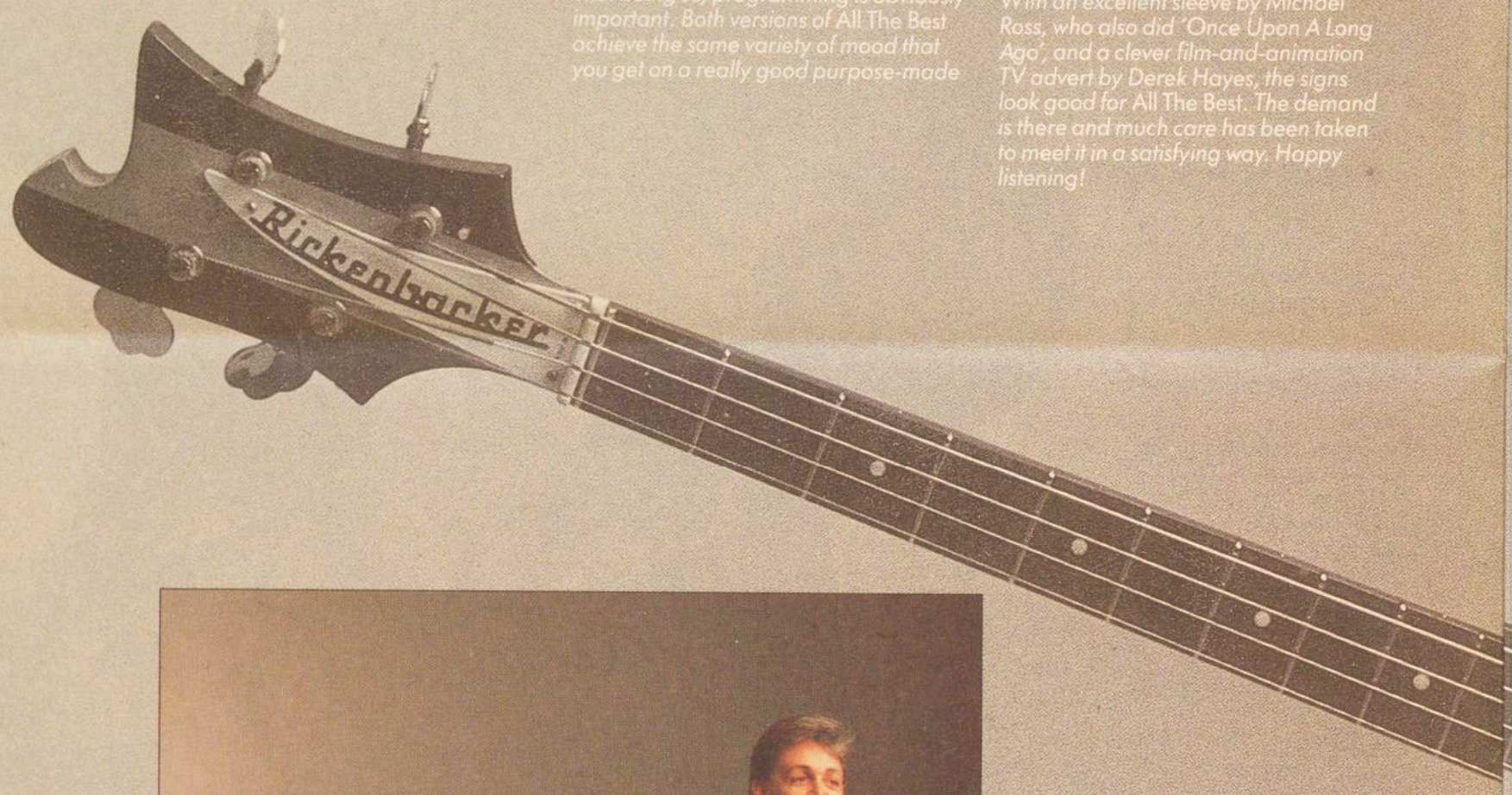
To save you some head-scratching: the US have 'Junior's Farm' and 'Uncle Albert/Admiral Halsey' to themselves, while the rest of us have 'Maybe I'm Amazed', 'Once Upon A Long Ago', 'We All Stand Together', 'Mull Of Kintyre' and 'Pipes Of Peace' that they don't have. Paul's British and American singles history explains most of this. (See U.S. and Us feature in CS40.) 'Junior' was a bigger hit Stateside than at home, while 'Albert/Halsey' (a US number one) was never a British single. The live 'Maybe I'm Amazed' was actually a bigger American than British hit: American fans may well have it on Wings Over America, while the rest of us can count it a happy bonus. 'Long Ago' and Rupert's song are British-only singles; 'Mull' was an American B-side, only later promoted as half of a double A-side; 'Pipes' remained an American B-side. One other difference might escape the casual observer: the live 'Coming Up' (from Wings' last tour) on the flip of Paul's McCartney II version was the American hit (number one, in fact), so that's the one on their album.

All The Best can afford to exclude five British or American top ten hits: 'Hi Hi Hi' (on Wings' Greatest), 'Mary Had A Little Lamb' (Wings Wild Life CD), 'Wonderful Christmastime' (Now That's What I Call Christmas – Various Artists), 'Waterfalls (McCartney II) and 'Helen Wheels' (Band On The Run in the US). And from 'Let Me Roll It' to 'The Man', we all have favourite album tracks we'd fit in if we could. But a hits album, rightly, is all about singles.

That being so, programming is obviously important. Both versions of All The Best achieve the same variety of mood that you get on a really good purpose-made album. One exception is Side Four on the Rest of the World set: after 'Say Say Say', the listener can wind down to the Horlicks hour in the pleasantest possible way. Editorial policy tends towards Bournvita, but there still seems nothing wrong with this – after all, Frank Sinatra designed whole albums for that time of day.

But why is the score ROW 20 – USA 17? That's our old friend the compact disc again. To keep things tidy, tracks on the American CD, record and tape will be the same, approaching the maximum CD time limit. Elsewhere the CD will lack 'Maybe I'm Amazed', 'Goodnight Tonight' and 'With A Little Luck'. The first is on the Wings Over America double CD and the last will be out on the London Town CD before too long.

With an excellent sleeve by Michael Ross, who also did 'Once Upon A Long Ago', and a clever film-and-animation TV advert by Derek Hayes, the signs look good for All The Best. The demand is there and much care has been taken to meet it in a satisfying way. Happy listening!



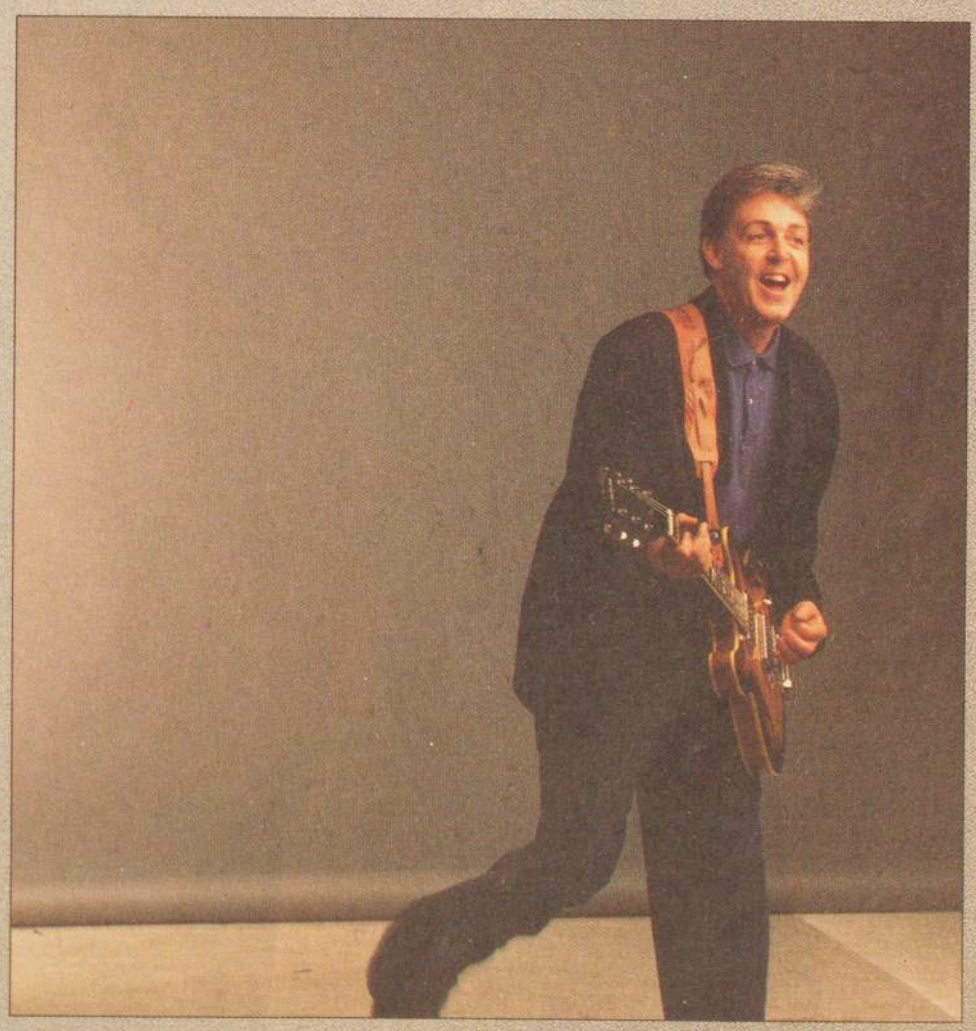
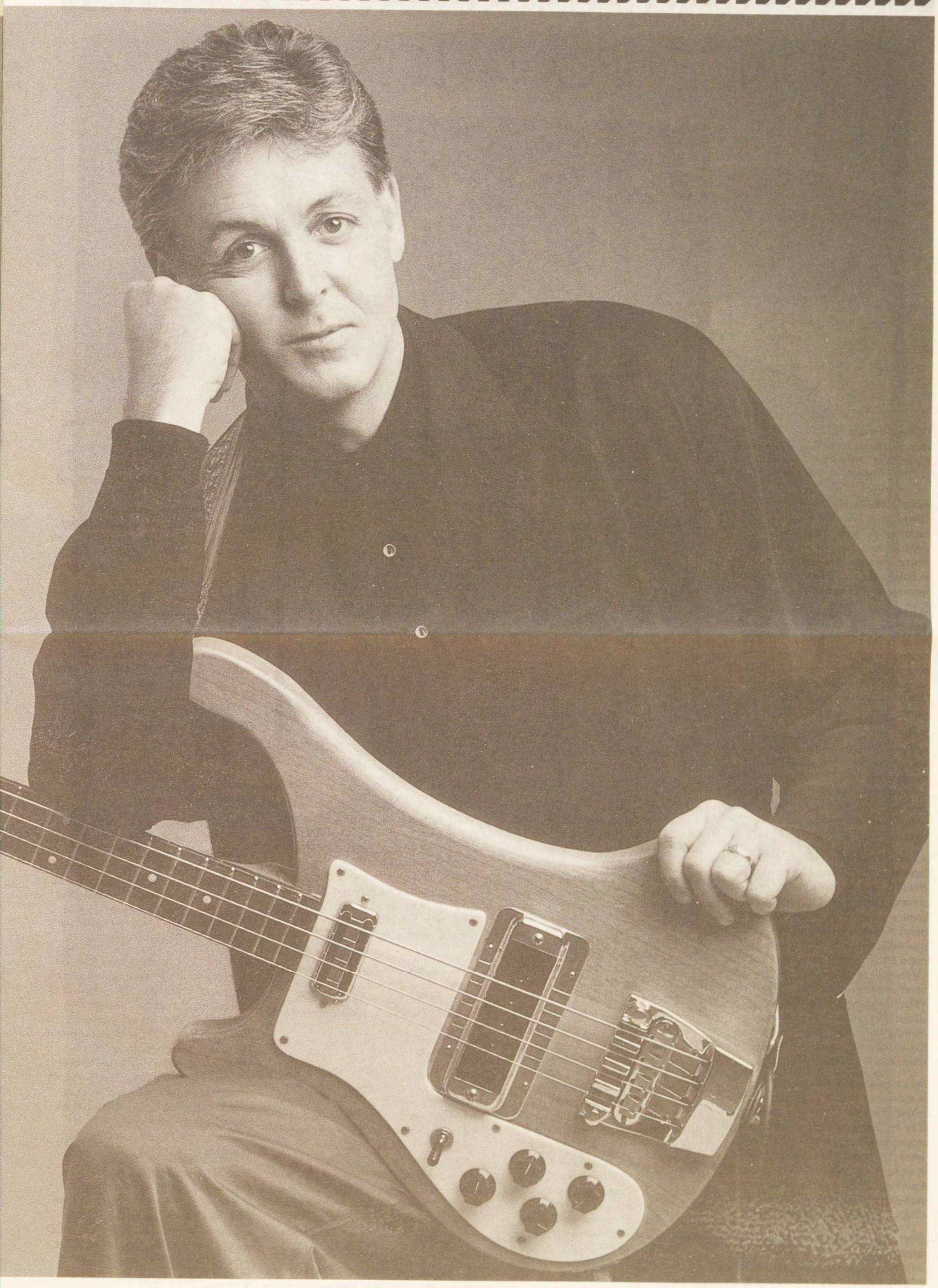


PHOTO: TIM O'SULLIVAN



ONCE UPON A LONG AGO

PHOTOS: PAUL COX

"One of the great pleasures of buying records used to be turning them over in the hope of 'finding gold' on the B-side."
Paul McCartney, quoted in the Daily Telegraph, *10th October 1987.*

Apart from anything else, 'Once Upon A Long Ago' proves that there's still gold to be found. But since the B-side permutations could fill a booklet, let's start at the top with 'Long Ago' itself, due in British shops on 16th November, two weeks after All The Best.

A bit on the dreamy side, you'd think from the title: certainly, but also full of mystery and allure. The lazy way to describe a song is to compare it to others. Let's get lazy: 'Once Upon A Long Ago' has the brooding power of 'No More Lonely Nights' laced with the abstractions of 'However Absurd'.

A classic McCartney voice-and-piano opening throws attention on some real wild lyrics about scales and chords, puppy dogs' tails and the House of Lords. Some warm sax (Stan Salzman: look for him in the video) helps the mood to build before it takes off into the unexpected.

A near-acapella section makes the listener sit up, then a biting guitar solo (Paul) knocks him back again. This dovetails almost imperceptibly with some soaring violin, which takes the music to new heights. Powerful brass maintains this peak, snowcapped by more stirring guitar before the final fade. Or roughly in that order – the editorial head was spinning somewhat by now. Which really proves a point: music is not about clever solos, but about the cumulative impact on the listener. The C.I. of 'Once Upon A Long Ago' exceeds the sum of its considerable parts.

Let's take a look at those parts. Expertise is required to blend such diverse parts into a satisfying whole; when production is by Phil Ramone and orchestration and mixing by George Martin, that's just what you've got. Paul's bass style gives it, er, bottom, while Nick Glennie-Smith from Press To Play *and the Duane Eddy session is on keyboards. Then come two chaps with records as long as their arms.*

Henry Spinetti's brother Victor appeared in A Hard Day's Night, Help *and* Magical Mystery Tour, *but that's not why Henry plays drums on 'Long Ago'.*

Just ask Eric Clapton, Roger Daltrey and Joan Armatrading, three of the many who've employed his stickwork over the years. Guitarist Tim Renwick has often been on the country/folk side of rock, but sessions with David Bowie (the Space Oddity *album), Elton John and Dionne Warwick make it no surprise that he can cope with Paul's musical demands.*

Nigel Kennedy, the fiddler, is the real dark horse. Now 30 and Britain's leading young violinist, Nigel (a Yehudi Menuhin protegé) was the subject of a TV documentary at 14. The day after his session for 'Long Ago' this summer, he spoke to Today, *still very much on a high from the experience.*

"Paul had heard me on a record I made playing Duke Ellington and Bartok. Apparently he asked George Martin if I was available... It was great fun to do. Paul's contribution to music has been phenomenal, but he's still got the appetite... It's just art for art's sake." This wasn't Nigel's first foray into the rock and pop world. His recent Let Loose *album on EMI Columbia is a triumph. Menuhin's duets with Stephane Grappelli never quite seemed to gell, but his protege's adventure is assured and original. As imaginative as early '70's Pink Floyd,* Let Loose *also has real drive.*

"It was quite a laugh," says Nigel of his McCartney session. "We recorded at Abbey Road and I'd just been in there the day before doing some concerto with Andre Previn... With Previn, we already knew what we were going to do when we went in there. But with McCartney he just said 'Play' and it was up to me to lock into his personality and what he was saying".

"George Martin and I have plans to make an album together, which I'm well excited about... I really hit it off with Paul and I think it'd be really cool to go out and do some live stuff together, if he's interested."

Steady, boy, steady!

The 7" B-side is 'Back On My Feet', composed by McCartney-MacManus. Weren't they the two who wrote 'When Irish Eyes Are Smiling'? Actually, no: Declan MacManus is Elvis Costello's real name. 'Back On My Feet' is the first of several songs by Paul and Elvis, who wrote some of the words but does not perform. It's early days, but he's surely Paul's most exciting partner since you-know-who. Musicians here are Charlie Morgan from the Duane Eddy session (drums), Louis Jardim (percussion), Glennie-Smith and Renwick. Phil Ramone produces.

The first 12" version, out the same day, contains a full-length 'Once Upon A Long Ago', plus 'Feet' and McCartney versions of 'Midnight Special', the old skiffle favourite, and 'Don't Get Around Much Anymore'. 'Special' marks the debut of a rather fine rock 'n' roll combo: Paul plays acoustic guitar and bass, Chris Whitten is on drums, guitar is by Mick Green and piano by Micky Gallagher. Mr. Green became a legend for his ability to play simultaneous rhythm and lead guitar for the Pirates behind the late great Johnny Kidd in the early '60's. After a lengthy spell backing Engelbert Humperdinck, he resurfaced with the Pirates at the height of punk rock to prove he could still do it – and how. Mr. Gallagher was one of Ian Drury's Blockheads and often sat in with the Clash at their London Calling *peak. On the* Kampuchea *set, Micky backs the Clash singing "A lot of people won't get no supper tonight", while Paul yells "Why haven't I had any dinner?" elsewhere. Now they're playing together: cosmic, eh?*

'Don't Get Around', by Duke Ellington and Bob Russell, has yet another line-up. There's Paul on guitar, Nick Garvey (once of the Motors) on bass, Spinetti and Gallagher. This world-weary classic is a fascinating choice, since when Paul evokes that era he usually stays on the lighter side ('You Gave Me The Answer', 'Baby's Request').

A second 12" appears a week later, on 30th November. An extended version of 'Long Ago' (created by Paul) clocks in at six minutes, backed by 'Feet' and the Green-Gallagher-Spinetti line-up on 'Kansas City' (the Leiber-Stoller chestnut Paul sang on Beatles For Sale*) and 'Lawdy Miss Clawdy'. (All the oldies are produced by Paul.) To succeed with such familiar songs, you must sing them as though you mean them and play them with a feeling for the style. Paul McCartney and band do both with knobs on.*

Each 12" comes complete with loquacious, not to say voluminous, sleeve notes by Roy Carr, NME *veteran and co-author of* The Beatles – An Illustrated Record. *Oh, and there's a CD with the two new songs plus 'Don't Get Around' and 'Kansas City'. It's not so much a single, more a way of life!*

BUDDY HOLLY CONTEST

JIM IMRAY

A LEGEND IN BUDDY HOLLY'S LUNCHTIME

PHOTOS: DAVE BENNETT

1987's Buddy Holly Lunch took place on 9th September at the Dolphin Brasserie in Pimlico, London, Inside it was reminiscent of an ocean liner: light, spacious and with a stage ideal for the occasion.

Paul and Linda, smartly casual in dress, greeted everyone on arrival, Paul looking relaxed and fit with the flowing locks of 1986 trimmed well back. Well-known faces mingled with those who've helped to keep the Holly name alive. Anne Diamond flitted in, exchanged a greeting or two and was gone. Actor Leigh Lawson (*Travelling Man*) and Twiggy lingered longer. Paul Gambaccini and David Jensen, the thinking person's DJ's, enjoyed themselves quietly.

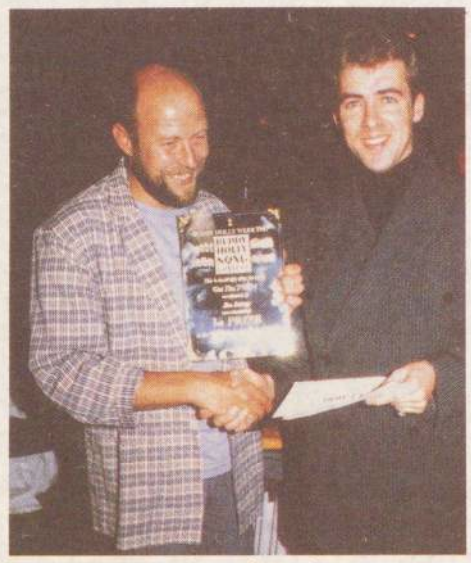
In fact, behaviour was pretty civilised all round. Animated conversation flowed, but missiles of all kinds (melon balls, rolls, profiteroles) remained unthrown. Tough luck on Sketchleys, but there we are. McCartney musical colleagues included Andy Mackay (*Tug Of War, Pipes Of Peace*), Kenny 'Rockestra' Jones and Micky Gallagher from the recent rock 'n' roll sessions. (See 'Once Upon A Long Ago' story.) Duane Eddy was luckily able to attend, being in town to promote 'Rockestra Theme'. As friendly as he is massive, Duane sported an impressive grey hat and seemed pleased with life, autographing the Eddy feature in *CS44* for the *Sandwich* editor.

Ray Needham of the British Buddy Holly Society was there, distributing copies of their latest mag. John Beecher, co-author of the splendid *Remembering Buddy Holly*, revealed how Jerry Allison became a director of his Rollercoaster Records. Despite John's earnest assurances that Rollercoaster would never make him rich, an insistent J.I., thoroughly taken with the idea, finally extracted a drunken promise in writing. The wretched Beecher awoke next day to find the promise dangled before his eyes by the leering drummer! The name 'J.I. Allison' adorns the company masthead to this day.

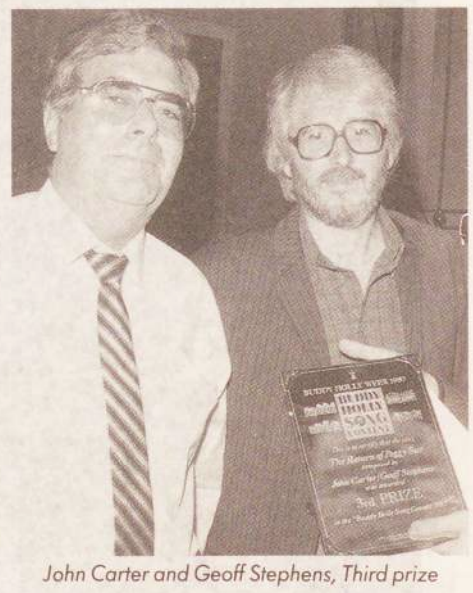
But the main point of the lunch was to present the prizes for the MPL's Buddy Holly Song Contest. The brief, "to write an original song in the style of Buddy Holly", inspired both affectionate tributes and more indirect echoes of the Holly sound. When it comes to tributes, there are few older hands than Mike Berry, whose 'Tribute To Buddy Holly' hit the charts in 1961. Obviously not a quickie cash-in, its sincerity is still plain. ("He told me in 1962 he could last another year on that song," recalled Paul with amusement.) Jonathan Ross presented the runners-up prizes, giving Paul and him a chance to size each other up before the McCartney debut on Jonathan's *Last Resort* show. Then once Mike and co. had run through some Holly favourites, it was Jim Imray's turn in the spotlight.

From 'Blue Suede Shoes' to 'Money For

Gordon Haskell, Second prize



Jim Imray, First prize



John Carter and Geoff Stephens, Third prize

Paul on stage with, from the left, Mick Green, Alvin Stardust, Tony Prince and Brian Hodgson

BUDDY HOLLY SONG CONTEST FINALISTS

1ST WINNER	
'GOT THE T-SHIRT'	– JIM IMRAY
2ND WINNER	
'ALMOST CERTAINLY'	– GORDON HASKELL
3RD WINNER	
'THE RETURN OF PEGGY SUE'	– GEOFF STEPHENS
7 RUNNERS-UP	
'DON'T PUT ME ON HOLD'	– MIKE REDWAY
'IT'S GOTTA BE ME'	– JOHN CARTER
	– GILL SHAKESPEARE
'LOVE ATTACK'	– STEVE & HEATHER TAYLOR
'NO MORE TEARS'	– PAUL GRIGGS
'SOMEDAY YOU'RE GONNA BE MINE'	– FRANCIS MCKINTYRE
'REVIVE THE JIVE'	– JIM ONSLOW
'WORD GAMES'	– RON ROKER
	– JOE GILLINGHAM

Nothing', many a good song has been inspired by an overheard snatch of conversation. So it was with Jim's winning entry, 'Got The T-shirt': "I was driving a mini-cab during one of my frequent troughs, when one passenger asked another if he'd seen a particular film. The other replied: 'Yes. I've read the book, seen the movie, got the T-shirt.' My songs come out of the air: I like titles – titles suggest the tone of the song."

The method certainly worked this time. 'Got The T-shirt' is a crisp, driving number, reminiscent of 'Love's Made A Fool Of You' with a more contemporary rhythm. Jim's account of its recording explains the last bit.

"I finished the song on holiday in Crete, but thought there was no market for a song about Buddy Holly. Then John Hamilton of EQ Studios in Watford told me about the competition when I was demoing another song with Billy Dean. Billy Kuy played guitars and bass on 'Got The T-shirt', with a drum machine for the rhythm."

Now there's a funny thing: Billy K. was in the Outlaws, who backed Mike Berry on the original 'Tribute'. These old Outlaws just won't lie down – others include Chas Hodges (Chas and Dave) and Ritchie Blackmore. What about Jim Imray's musical past?

"I just about play the guitar... I once had two songs recorded in an independent deal, but it cost me more than I made out of it.

"I remember my Mum shouting 'Buddy Holly's on!' during *Two-Way Family Favourites*, when I was out in the garden – it was 'Oh Boy'. I have two Holly LP's, but Paul Simon is my song-writing idol. I like Paul McCartney too: I spent my dinner money to see the Beatles at Romford ABC in 1963. 'Please Please Me' had just come out. Chris Montez topped the bill, Tommy Roe was on too and the Beatles closed the first half."

Aged 39, bearded and genial, Jim is landlord of the Salisbury Arms at Hoddesdon, Hertfordshire: "Food at all times, bed and breakfast... (Billy Dean: '...and a song in the morning.') The juke box is mostly current stuff, but it has got 'Mull of Kintyre'. Billy Dean sings there and we also have jazz and big band nights. We like to encourage live music."

Yet Billy D. now performs to backing tapes when singing live. ("It was impossible to make money with a band.") He toured with Roy Orbison for six years, singing harmony and playing guitar, and Jim is full of praise for his singing on 'Got The T-shirt': "I doubt I'd have won it without his performance."

They hope to make an album together, but the topic of the moment is which star name will record 'Got The T-shirt'.

"Shakin' Stevens may do it," says Jim. "Mike Leander is also interested."

Jim and Billy had an early chance to impress Shaky's producer, Stuart Colman, when they appeared on his Radio London *Echoes* programme the following Sunday. Stuart had been at the lunch when, out of the blue, Billy was asked up on stage to sing 'Got The T-shirt' – luckily there was a lyric sheet handy. Carol Imray seemed to enjoy herself and got Paul's autograph on leaving, together with a smackeroo on the cheek. For husband Jim, it could be the breakthrough that all non-performing writers need.

"I write songs across the board. There's a song that would suit Neil Diamond down to the ground, and one that would suit Cliff Richard. I've always been a song man, rather than an artist man."

Perhaps he dances as well... Oh, there's Mike Batt, who wrote 'I Feel Like Buddy Holly'. And there's the chap who sang it, Alvin Stardust, up on stage with a motley crew (aren't they a heavy metal group?) including DJ and Elvis nut Tony 'Yer Royal Ruler' Prince and legendary Pirates guitarist Mick Green. (See 'Long Ago' feature.) Now who's that bounding on stage left? Ian Iachimoe? Phil McKerriss? Paul McCartney!

It certainly was and in no time Paul, Alvin and Tony launched into a good-natured medley of 'What'd I Say' and 'Mean Woman Blues', Mick unleashing some scorching phrases while the band belted out the time-honoured tunes. Anyone who saw Paul's Prince's Trust performance will know that this sort of stuff is in his blood and always draws a fresh, spontaneous performance from him.

So it was on 9th September, making us doubly grateful for Buddy Holly Week. While honouring one great performer, we got a surprise treat from another – roll on next year!

BUDDY HOLLY WEEK:
LONDON & CLOVIS

After Buddy's 50th birthday in 1986, you might have supposed BH Week in 1987 would be something of a come-down: far from it. MPL's London Fanfair was a great success, while in the States the celebrations were mainly in Clovis, New Mexico, where Buddy recorded 'That'll be The Day' in Norman Petty's studio to break into the charts at last.

13th September in London was a damp, gloomy day, but the Holly fans were not deterred. Ray Needham of the British Buddy Holly Society and Ray Wilkes, an international record fair specialist, had organized the stalls, and Camden Town Hall (right by King's Cross and Euston stations) proved an excellent venue.

"It went very well in terms of numbers and on the selling side," reports Ray N. "All the stalls had a very good day. Being a Sunday night and with many travelling back to the North and Midlands, there were only 300 people left when the concert finished at 11 o'clock, but I would say about 2,000 people attended during the day."

There were several fresh items for the fans, too. As well as 1985's much-praised From The Original Master Tapes, *there were three new CD's to choose from.* For The First Time Anywhere *is short, sweet, mid-priced rockabilly, comprising unabridged tracks first issued in 1983. From MCA America comes* The Great Buddy Holly, *concentrating on his pre-Clovis work in Nashville. More doubtfully, there is also a Japanese CD – doubtful since Holly's work, like much of the Beatles', is out of copyright over there. In Japan, copyright lasts just 20 years after the work is first issued, instead of 50 years after the artist's death, as in Britain and elsewhere.*

Mr. Needham was well satisfied with the success of the Society's stall: "We had the greatest variety. The others had just magazines or just records – we had posters, T-shirts, books and videos. (MPL's The Real Buddy Holly Story.*) More than 20 people joined the Society."*

Records, tapes and British CD's were generously supplied by MCA Records at cost plus VAT. The Complete Buddy Holly *boxed set went well, as did the box of ten singles with picture sleeves drawn from MPL's 1984* Portrait of Buddy Holly *competition. Tapes did less well: fans of vintage sounds are perhaps not Walkman types.*

Another beneficiary of the central location and pre-publicity from Mike Read, Mike Smith and co. was Rollercoaster Records' John Beecher, co-compiler of the above Complete *box. Hot sellers were the raw, undubbed* Something Special From Buddy Holly *and the EP taken from it,* Good Rockin' Tonight. *An extra attraction of the EP (no. RCEP 104) is a 1955 colour picture of Buddy with his parents and Jack Neal, his first singing partner.*

"The fans were as intense as ever," says John. Telephone entertainment, the thoroughly modern way of increasing your phone bill, may even have added to their number. Throughout Buddy Holly Week, you could dial a number and hear 'It's So Easy', 'That'll Be The Day', 'Oh Boy' and 'Reminiscing' through what sounded like a rainstorm – still, it's the thought that counts.

London should not have to wait a year for more serious Holly action. Next March sees the 30th anniversary of Buddy's British tour and Ray Needham's Society has plans to mark the occasion. The Town & Country Club in Kentish Town may host Sunday Night at the Town & Country *on 6th March, the nearest Sunday to Buddy and the Crickets'* Sunday Night at the London Palladium *date in 1957.*

Five bands would feature, possibly including Glen Hardin (an ex-Cricket) and James Burton from Elvis' last band. Ex-Cricket Sonny Curtis is over in February and may also be available. The idea of a new compilation album to coincide, tracks and artwork to be chosen by the Society, has been sympathetically received by MCA. A year's subscription to the British Buddy Holly Society costs £5.00 and brings you three magazines full of news and reviews. The address is 186 Moor Lane, Cranham, Romford, Essex RM14 1HF. Overseas readers should send an International Reply Coupon for details.

US readers may like to contact Bill Griggs of the Buddy Holly Memorial Society at PO Box 6123, Lubbock, Texas 79493-6123. Again, readers from other countries should send an IRC.

Bill was a fount of information about Buddy Holly Week events in Clovis. (The Lubbock Music Festival in early September did not have a Holly aspect after all.) The New Mexico town played a vital part in the Holly story: after two years in the 'Highly Promising' category, Buddy came here, met Norman Petty and recorded 'That'll Be The Day' – the rest you know.

1987 is the 30th anniversary of the 'Lubbock-Clovis Connection' and a whole week of events was planned, running from Sunday 30th August to Sunday 6th September. Let Bill Griggs guide you through the days.

30th August: Gospel concert featuring John Pickering of the Picks, back-up singers on 'Oh Boy' and others.

31st August: First tour of Petty studios (a daily occurrence), with Vi Petty present today and tomorrow. Highlights include 8mm film of Buddy, the Crickets and the Norman Petty Trio having dinner.

"There was also the first of Vi Petty's 'Historical Musical Presentations' – the second one was on Thursday. There were recorded and live music and slides, telling the history of the studio: it was very well done."

Holly contemporaries in attendance included further backing vocalists Gary & Ramona Tollett ('That'll Be The Day') and Bob Linville of the Roses ('It's So Easy'), besides John Pickering again. They could call themselves the Holly Chorus! Buddy Knox of 'Party Doll' fame was also there.

1st September: Picnic at City Park and Zoo, open to the public.

2nd September: Musical drama: Billy The Kid. *The famous outlaw is buried 60 miles away.*

3rd September: '50s-style sock hop hosted by Bill Griggs, featuring records from that era: "There were a lot of live bands all week – it was time people heard the original music."

4th September: Concerts at 7pm and 10pm, with press conference beforehand. 'Party Doll' was Clovis' first million-seller, so Buddy Knox was received into the Clovis Hall of Fame by Vi Petty and awarded honorary citizenship by the mayor. Besides Knox, the concerts featured Bobby Vee, the Rockin' Ricochettes, P.J. Belly (he's pretty large, apparently) & The Lone Star Blues Band and Sherry Holley, Buddy's niece.

"She sings in Olivia Newton-John style and did 'Raining In My Heart' very, very well. The concerts were held at the Downtown Norman Petty Studio and Auditorium. It's a 24-track studio recording some rock, some country – a little of everything, but very little rock 'n' roll as we know it."

There was a 'Meet The Stars' party between the concerts. Anyone could buy tickets at $25 a pair, with 10% of all proceeds to the United Way charity, chosen as most of the donation would be used within the county.

"It was Bobby Vee's first time in Clovis since his early '60's sessions with the Crickets and he really enjoyed himself. After Buddy Knox, we've lined up Roy Orbison (the first rocker to record in Clovis) to be honoured next year and the Crickets (the most famous group to record there) in 1989. Pre-Crickets (who played with Buddy before the group formed) and post-Holly Crickets will be included."

5th September: Memorial Society's Tenth Annual Convention, including a 'Buy-Sell-Trade Show'.

"Larry Welborn (bassist on 'That'll Be The Day') played guitar and sang rock 'n' roll and country with rhythm box accompaniment.

Then from eight to midnight two blocks were cordoned off by police for old-fashioned block parties with live entertainment. They used to do this for square dances in the old West, continuing into the '50s in some towns smaller than Lubbock – Clovis has a population of just 33,000 today."

6th September: Gospel concert co-produced by John Pickering and Homer Tankersley: "They both recorded with Norman and were friends of his. The concert was more than a sell-out."

On 7th September, Buddy's birthday, the Society held its usual memorial service, led by Bill Griggs. Buddy's mother, Mrs Ella Holley, and his brothers Larry and Travis were often present during the week. Bill describes Mrs. Holley as being "as sharp as a tack, with a great memory for names and dates".

The news on future Buddy Holly releases is less cheering. As fans know only too well, an album called Lost And Found *has been pending for some two years, delayed by royalty problems. Besides undubbed and alternate versions, there's an un-issued instrumental and two radio jingles, one of which was featured in* The Real Buddy Holly Story. *The only ones to benefit so far are the inevitable bootleggers.*

Bill Griggs and Ray Needham have heard the tapes in the Petty studios and found them of excellent quality. To make matters worse, Bill reveals that Lost and Found *was to have been the first of three albums, to be released at yearly intervals.*

"The Great Buddy Holly album was first released in 1967", reports Bill "and unfortunately has not been digitally remastered for the CD. The best news is that the Chirping Crickets *album (one of two released in Holly's lifetime) is to be reissued here in November."*

If anyone doubted Buddy Holly's continuing appeal, an auction held by the British Society would surely convince them. An EP on the Colourtune label (probably from Singapore) and an Australian single, both without sleeves, went for over £100. The legend lives on.

SUN PRINTS
Linda's 1988 Calendar

LINDA McCARTNEY'S SUN PRINTS CALENDAR 1988
DEDICATED TO THE WISHING WELL APPEAL FOR THE REDEVELOPMENT OF GREAT ORMOND STREET CHILDREN'S HOSPITAL

Following the successful link up last year with the Council for the Protection of Rural England, Linda's Calendar for 1988 is being published in association with another cause close to her heart.

Featuring twelve Sun Prints (see CS44) reproduced to exactly match the originals, the calendar sales will contribute to the recently launched Wishing Well Appeal for the Redevelopment of Great Ormond Street Children's Hospital in London.

This great hospital, founded in 1852, has been caring for seriously ill children ever since.

The Hospital is renowned internationally for its work in the advancement of paediatric medicine and nursing techniques.

Often seen as the last hope by parents of critically sick children, the Hospital performs miracles each day, giving life and new hope. The Hospital itself is now in urgent need of help.

Built in Victorian times, it is seriously short of space, equipment and the facilities needed to continue its business of saving lives.

The Wishing Well Appeal is seeking to raise £30,000,000 over the next two years. These funds are urgently needed to rebuild part of this great Hospital and to enable the work of the doctors and nurses of Great Ormond Street to continue.

If you would like to join Linda in supporting the Wishing Well Appeal for the Redevelopment of Great Ormond Street Children's Hospital, please send your donation to: The Wishing Well Appeal, 49 Great Ormond Street, London WC1N 3HZ. Cheques should be made payable to the Wishing Well Apeal.

To see some of Linda's Sun Prints 'in the flesh' readers in south-east England can visit an exhibition at Invicta Radio in Canterbury, Kent which closes on December 4.

'Well, it was twenty years ago today...'

18th October 1967:
Beatles attend premiere of *How I Won The War* film, featuring John Lennon in a small role.

20th October:
Chris Barber Band issue 'Catcall', an instrumental written by Paul.

27th November:
'Hello Goodbye'/'I Am The Walrus' and *Magical Mystery Tour* album out in US. (Single out three days earlier in the UK.)

8th December:
Magical Mystery Tour double EP package out in UK.

26th December:
Magical Mystery Tour film premiered in black-and-white on BBC TV. (Repeated in colour, 5th January.)

And ten years ago...

11th November 1977:
'Mull Of Kintyre'/'Girls School' released as double A-side, but 'Mull' soon grabs the attention. This hymn to a landmark near Paul's Scottish home features the local Campbeltown Pipe Band and has sold over two and a half million copies to date. It was the best-selling British single of all time until the Band Aid Song, 'Do They Know It's Christmas?', topped it in 1984.

FLYING SAUCER NEWS

No, you aren't reading UFO Times, *but those small, shiny CD's do resemble visitors from worlds beyond, don't you think? Anyway, we can confirm that the saucers which came our way contained nothing unfriendly.*

The Beatles' CD's are certainly exciting, but apart from minor variations and unforeseen delights you know roughly what you're getting on those released to date. The Paul/Wings CD's are less predictable and much has happened lately, so let's start there.

Three albums came out on EMI's mid-price Fame label (a new departure in the company's CD marketing) in early October, with extra tracks added to each. Apart from 'Mary Had A Little Lamb', a British top ten hit in 1972, all were B-sides. Here is the list, with the A-sides in brackets:–

Wings Wild Life:
'Oh Woman Oh Why' ('Another Day')
'Mary Had A Little Lamb'
'Little Woman Love'
('Mary Had A Little Lamb')

Red Rose Speedway:
'The Mess' ('My Love')
'I Lie Around' ('Live And Let Die')
'Country Dreamer' ('Helen Wheels')

McCartney II:
'Check My Machine' ('Waterfalls')
'Secret Friend' ('Temporary Secretary')

So, with 'C-Moon' (hooray!), 'Goodnight Tonight' and 'We All Stand Together' now on All The Best, *the list of non-album McCartney tracks in CS43 is shrinking rapidly for owners of CD players.*

These lucky folk have another treat in store with the release – imminent at press-time – of one of Paul's most popular albums, Venus And Mars, *at mid-price. It has not been out on CD before: two which have,* Ram *and* Press To Play, *come out at mid-price on the same day.*

After the euphoria surrounding Sgt. Pepper, *the Beatles catalogue still retains plenty of delights for the CD fancier. Although the Beatles grew apart after 1967, one compensation is that they added a contemporary rock 'n' roll attack to their awesome technical sophistication. The four new songs on the half-forgotten* Yellow Submarine *soundtrack album include 'Hey Bulldog' to back this up, while the others (including Paul's singalong 'All Together Now') hark back more to the Summer of Love. With 'Yellow Sub.' itself and 'All You Need Is Love' available on other CD's and side two consisting solely of George Martin's inventive orchestrations from the brilliant cartoon film, EMI have been pleasantly surprised by the sales of this one.*

''All You Need Is Love' on CD? Come again?'' Yes: after initial doubts, EMI decided to issue the album which US Capitol created by adding the six Magical Mystery Tour *tracks to five from recent singles. (One B-side, 'I Am The Walrus', was among the film songs.) Besides the CD effect, there is an added bonus to the MMT album in its new guise. The Capitol album featured 'fake' stereo, artificially created from mono tapes. Until the CD, the only way to obtain these tracks in true stereo was to buy the UK cassette. The original booklet could not be condensed into 24 small pages, so the essential info has been extracted.*

Dodging back to '68, we reach the legendary White Album, *officially entitled* The Beatles. *Though less unified and lyrically and musically harsher than its predecessors,* The White Album *is full of incidental delights. Double CD's do not come cheap, but the first batch are individually numbered (as with the original album) and all copies will come with a 24-page booklet containing all the lyrics and photos inserted with the vinyl version. Again, sales have been very pleasing to EMI.*

The last pair of original albums present a sharp contrast. Abbey Road, *George Martin's personal favourite, has probably even more to reveal on CD than* Pepper, *especially during the brilliant montage of songs and fragments on side two.* Let It Be, *recorded before* Abbey Road *as all real buffs know, ended the Beatles' career on a rougher note. Yet although the group disliked the sessions which produced this album, 'I Dig A Pony' (a waltz, I gather from hearing Steve Race on My Music), 'I Me Mine' and 'I've Got A Feeling' are first rate nouveau rock and there are several other good songs. Paul disliked the strings Phil Spector had added to* The Long And Winding Road *(a single in America); finally, in 1984, he set the record straight with a less cluttered version for* Give My Regards To Broad Street. *The legendary booklet from the original album box is not reproduced, for reasons similar to those applying to the* Magical Mystery Tour *package.*

*It's well known that the Beatle s CD's have boosted sales of vinyl and cassettes. Happily, therefore, the latter are now available in much improved form. When cassettes were very much a secondary market, the songs' running order often differed from the records and packaging left something to be desired. Now the albums are not only on high-quality XDR tape, but (like the CD's) come with a smaller reproduction of the record's sleeve, plus full original info. In a similar move, US Capitol have issued the first eight UK albums (*Sgt. Pepper *was the eighth) on record and tape. At last American fans can hear the Beatles' music as the group intended, with neither duplication nor short measure. Better Kate than Heather, as we English sometimes say.*

So what now for the Beatles on CD? A Hard Day's Night *and* Beatles For Sale *in stereo remain a distant prospect. To reverse the coin, dedicated fans keen to hear the mono* White Album *(which differs markedly from the stereo in places) on CD look likely to remain disappointed. The 'red' and 'blue' compilations (1962-66 and 1967-70) are due next year, after April. Two CD's (or one double) of uncollected tracks are also due ''sometime next year''.*

Neither project is as simple as it looks. In 1982 the authoritative Record Collector *magazine stated that five mono tracks from the red and blue collections had previously appeared in stereo outside Britain. If available, will the stereo tapes of these songs stand up to the close scrutiny possible via CD? The collections of material not on 'proper' Beatles LP's could do worse than base themselves on the UK* Rarities *(though with the US* Rarities *sleeve) and the US* Hey Jude *(issued in Britain much later).*

That last suggestion presumes that normal marketing principles will then apply in the CD field, since one otherwise non-album song from Hey Jude *appears on the red collection and six on the blue. Fans who'd bought the 'proper' CD's would want* Rarities *and* Hey Jude *(or something like it), while those who hadn't would probably be happy with the red and blue sets. The eight other singles now only on these sets or other hits albums could also be added to a* Hey Jude*-type collection. Apart from 'Love Me Do' Mk. I, that would seem to tie things up.*

But what of the Rock 'n' Roll Music *compilation? The selection was logical and (apart from the sleeve) well received and in time will look a natural for CD release. But* Record Collector *also revealed that George Martin had remixed the tapes for the American version and that these mixes were used when the double set was split into two Music For Pleasure albums in Britain. Which mix would be used for CD?*

With powerful expectations to satisfy, membership of EMI's Beatles Committee cannot be the easy number some might think. We fans, by contrast, can relax and know that, sooner rather than later, we'll hear 'Hey Jude', 'Get Back' and 'Lady Madonna' as George Martin and his engineers heard them in the '60's.

CD's STOP PRESS

Many readers will know that HMV record shops have marketed special limited edition boxes for the release of each Beatles CD. EMI have co-operated, so the boxes have variously contained exclusive booklets, posters, badges etc.

The first four albums came in one jumbo box and, at 15,000, Sgt. Pepper *had the biggest run. The other boxes came in quantities from 2,500 to 7,500, often selling out on the first day.* Yellow Submarine *was again the dark horse: perhaps it was the submarine badge that did it!*

Now HMV have excelled themselves with the last two 'proper' albums, Abbey Road *and* Let It Be, *released on 19th October. The* Abbey Road *box (12,000 available) contains a badge and two posters, one a blow-up of the record cover and one of the famous road sign. (Westminster City Council will be pleased if this cuts demand for the real thing.) But the real scoop is an alternative shot of the Beatles on the zebra crossing – with Paul wearing shoes, so he can't be dead after all! (We are sorry if this upset younger readers: Paul's shoelessness and 'signs' found elsewhere in the Beatles' output led some fruitcake to start a rumour that he'd died and been replaced by a somehow equally talented lookalike.) Also reproduced is Paul's sketch outlining his idea for the cover photo.*

Let It Be has been in a limited edition box before, on its first release in 1970. Today copies change hands for three-figure sums (that's pounds sterling), the accompanying booklet being very highly prized. HMV have not reproduced this, but their box does contain the next best thing: a new 12-page booklet containing seven photos from the original, taken by Ethan Russell who also did the White Album *snaps and many of the Stones. 10,000* Let It Be *boxes have been produced.*

Angry comments from Paul about the Japanese 'pirate' CD's have appeared in the national press. Due to Japanese copyright laws, the Beatles have no control over their quality and receive no royalties. Club Sandwich *consulted Gareth Hopkins of EMI's Business Affairs department to discover the latest position.*

"We obtained an import ban via MCPS (the Mechanical Copyright Protection Society), which needed the agreement of the BPI (British Phonographic Industry). There was no problem with this, since these Japanese compact discs infringe our copyright laws.

"They can only be made by copying our discs or cassettes, or possibly by copying the Toshiba-EMI CD's available in Japanese shops, which use the master tapes here at Abbey Road. Toshiba-EMI have launched a two-fold campaign, both lobbying the government to change the copyright laws and publicizing the poor quality of the 'pirate' CD's, which of course are not 'pirates' under Japanese law.

"Copyright there lasts twenty years after first release in Japan. In the UK, copyright in record royalties lasts fifty years after first release and fifty years after death for publishing royalties. The 'pirates' sell for 75% to 80% of the official CDs' price. Many stores are co-operating with Toshiba-EMI to maintain a good long-term relationship with the company."

If not illegal in Japan, these unauthorized CD's seem expensive for inferior copies. Until the law is changed, this small price difference and the retailers' good sense should minimize losses for the Beatles and EMI.

LISTEN TO WHAT THE FANS SAID

Dear Club Sandwich

I'm a 20 years old Macca fan since "Coming Up" (I think I caught the message, Paul) and I write to say how great CS is and to expose my idea about a big referendum between the fans.

As you seem to be too busy in Club Sandwich by writing and composing great items about Paul's videos I decided to suggest you my contribution and do the work by myself. So, with your approbation of course, I think this letter could be published in CS; and so the fans would know about my project and send me their list.

I propose everybody to send me a list of their eight favourites of Paul's songs since the Beatles break-up and another list of their favourite five albums from "McCartney" to "Press to Play" (including "Wings Over America" and "Wings Greatest").

Points will be given to the songs as reported hereafter:

- Singles: 10 points for the first of each fan
  8 points for the second
  6 points for the third
  5-4-3-2-1 for the others.

- Albums: 6 points for the favourite album of each fan
  4-3-2-1 for the others.

So that would make THE big poll. I will wait one month and a half (after the publication of this project in CS mag) for the responses of the fans and then send the results to CS which could publish them in the next issue.

The fans should write and send their list to:
MODRZYK FRANCK
1 IMPASSE GRIMBERT
62700 BRUAY-LA BUISSIERE
FRANCE

If the results are interesting, we'll certainly print them, Modrzyk.

Dear Sue

For the past nine years I have been a member of the "Fun Club" and have many times been wanting to write to you and congratulate you and your team on the great job you have been doing over the years.

I grew up in the 60s and have been a devout Beatles fan ever since they became popular over here. I was a member of the Beatles Fan Club beginning in 1968 until it dissolved in the 70s. Joining Paul's fan club was the best move I made. Since I enjoy his music and projects so much, I feel that you and your team do a fabulous job in keeping his fans up to date with his projects and what goes on behind the scenes in the making of them.

I hope that someday soon Paul decides to put out all of his videos on a video cassette for all the fans who have not seen some of them yet. It is hard to believe that I have not yet seen the video of "Mull of Kintyre" and other classic videos that I know he has made over the years.

I look forward to Paul's next album, and hopefully the "Cold Cuts" album will surface one day. It must be hard when Paul is involved in so much to get these projects completed.

The special issues on "Broad Street" were first class jobs. Be proud of them. I hate to miss any issues of "Club Sandwich". I have all nine years since I have been in the club. They are real treasures and great collectors' items.

Again, thanks for a great job.
MICHAEL HILTZ
HALIFAX
NOVA SCOTIA
CANADA

P.S. Since Wings is no longer a group, maybe it would be an idea to rename the club "Paul's Friends" or something like that. Another idea could be to turn the renaming of the club into a contest.

Thanks for your loyal support, Mike. Wings Fun Club is a registered name with a certain fame, but if ever it's changed the contest idea is a good one.

Dear Paul, Linda and Sue

There are no words to describe how marvellous your Club Sandwich is. Well, I could imagine that everything Paul was involved in had to be great, but I could never imagine so breathtaking. I think it's really well done, full of precious information.

I would like to apologise for my impatience to receive an answer and also I'd like to thank Sue for being so kind to answer me personally. I'm longing for your next issue and I'm sure the wait will last centuries!

I would have loved to write before but it hasn't been possible because I've been really busy with school. This year I'm taking the 'A' levels so we really have to work hard if we want to be successful.

I think "Press to Play" is one of the best albums you've ever done, and please, let all the singles and videos be released also in Italy. Thank you for making our lives less murky with your music. Keep on rocking for many more years to come, we really need it.

If you'll ever go "on the road" again please do come to Sicily or to Italy at least. It's a nice place to visit and plenty of people would love to see you again.

Best wishes to you, Linda, the kids and Sue.

Love
MARIA CRISTINA CANEILLA
PALERMO
SICILY

P.S. Is it possible to buy records and videos through the Fun Club, or at least to get some addresses of places where I could buy them always by mail? Ciao.

Thank you for your kind words, Cristina. We hope the A-levels went well. Your Club Offer Sheet will tell you what you can buy from here. Paul's videos are not commercially available, but you could try the following for records. Make sure you send an International Reply Coupon with your enquiry. Customer Services, HMV Records, 150 Oxford Street, London W1. Mail Order Dept., Tower Records, 1 Piccadilly Circus, London W1. Information Dept., Virgin Megamail, Liverpool X, L70 1AX.

Dear Paul

I have recently joined the club (I'm 15) and it's thrilling to be able to contact you directly rather than just having to admire you from afar!

I first really began to like you when "Tug of War" was released – it was played a great deal in our house and even now it is still my favourite of your post-Beatles albums, with "London Town" coming second. "Press To Play" is another collection of your brilliance – I think "Move Over Busker" is the best song by far.

To my amazed surprise I just happened to notice a copy of "The Family Way" in a local record shop recently – needless to say I snapped it up immediately (and I love it!).

Among my favourites of your songs are less known tracks such as "Single Pigeon", "Dress Me Up As A Robber", "Junk", "Teddy Boy"... the list goes on! My very favourites are "Pipes of Peace", "No More Lonely Nights", "Maybe I'm Amazed" and "Tug of War".

I would love to see a video compilation – please produce one, it would be so much appreciated, as would a new singles compilation.

Please keep on pouring out your excellence.
I can't wait for the new album.

Yours sincerely (wasting away!)
MATTHEW A. JORDAN
HEATHFIELD
HERTS.

P.S. I hope you had a good birthday!

Ooh, you are esoteric... but we like you. One of your wishes has come true anyway, Matthew. "Wasting away" – have we missed news of a Herts. heat wave?

Dear Sue

I send to you a list with the title "With A Little Help For His Friends" – tracks which are done with a few or more help from Paul. I don't think of cover versions or things like that, just songs that were written by Paul or where he had taken part.

I have two reasons to send you this list:
1. I think it will be interesting for every fan of Paul.
2. I hope you can complete this list, because I'm sure there are still more tracks to be mentioned here.

Two years ago you've sent an address to me where I'm able to get records that are only published in England – it was a great success for me, because it worked very well. Now – can you send me another address, where I can buy records that are published in the USA? I would be very pleased about this!

Keep on going with your CS the way you do – it's great!

With best wishes from an old fan
ANDREAS HAUX
FREISING
WEST GERMANY

Thanks for the list, Andreas. We've been thinking of a feature on those lines, but Paul's video history keeps us busy for now. For American records, you could try sending an International Reply Coupon to Tower Records, MTS Inc., 2500 Del Monte Building C, West Sacramento, California 95691, USA for details.

Dear Sue

First of all, this is my first letter to you, being a member for three or four years now, but a fan of Paul's for a lot longer. I'd like to wish everybody the best of health and a happy future. What I am writing to you for is that I am asking you for some help! Let me explain. Apart from being a fan, I am also a record collector. I'm proud to have all Australian released albums and singles by Paul except a couple, and maybe you can help me.

I just bought the "Prince's Trust Live Album" here released thru Festival Records, but can't get the single. Also I am after the singles, "Walking in the Park with Eloise", "Pretty Little Head", "Only Love Remains". To my knowledge only "Press" and "Stranglehold" were released in Australia.

I must finish now, hoping to hear from you soon. Say Hi to Paul and Linda from me, and on behalf of all the fans from "Down Under" I wish you all the best.

Thank you.
PAUL MURADA
LAKE HEIGHTS
NEW SOUTH WALES
AUSTRALIA

You chose three good words to end with, Paul... EMI Music Australia at 301 Castlereagh Street, Sydney, NSW 2000 could confirm which singles came out Down Under. For items not available there, you could try the addresses we've given Maria Cristina Caneilla on this page. Many of Paul's older singles were deleted earlier this year, but the catalogue number for "Eloise" is EMI R2220, just in case. Details of the other two singles are in CS43.

Dear Paul, Linda and Sue

Twenty memories on Sgt. Pepper's 20th Anniversary:

Something you'll never forget
Greatest album ever
Tremendous accomplishment
Paul's magical music
Everybody's favourite disc
Probably changed history
Passes test of time
Excellent lyrics
Rock at its best
Album cover deluxe
Never equalled
Nothing is better
Imaginative masterpiece
Visual imagery supreme
Electric guitar riffs
Record breaking effort
Sensational orchestration
Always on the turntable
Reason to buy a stereo
You'll never find better songs

Happy 20th Anniversary to Sgt. Pepper's Lonely Hearts Club Band and Happy 10th Anniversary to Club Sandwich. Long may they both live.

From an admiring Club Sandwich member
MARK WEIFORD
WESTCHESTER
ILL.
USA

Dear Paul

I've been a member of Club Sandwich for just one year and I really find it great. I must say I hesitated a lot before writing because my English isn't very good but I hope you will forgive me that. I'm seventeen and I haven't had the luck to know the Beatles but I've the luck to know YOU and that is really important because I think you're the best singer in the world. Of course I like other groups and singers but you've really got something that the others haven't, your music is magical.

You inspired me to learn to play the guitar and to write songs. I'm afraid I will never be able to compose something good. Anyway, it doesn't matter; what is important is to hear your music.

In France, the musical channel was abolished three months ago and it was the only means for me to see you on TV. Now I hardly ever see you and I'm really sad. It would be great to have you in a film again and of course, my biggest wish is to see you on stage because I've never had this luck. I hope it will be soon and I'm sure it's worth waiting for it.

Thanks again for such a great fan club.

Love
VERONIQUE MOLINARI
ISERE
FRANCE

Thank you, Veronique. We wish our French was half as good as your English.

Dear Paul & Sandwich

This is the first time I write to you.

I've just received the latest issue of Club Sandwich and as ever, it's fabulous!

I must tell you that I first heard about you when you released "Mull of Kintyre" back in '77, and I was so impressed with the single that I said to myself I had to "know more about this man". I was 11½ at the time, now I'm 21 and I can say that since then I never lost interest in what you did even though I haven't seen all I wanted to see about you (I missed lots of your videos and never had the chance to watch "Broad Street"), but back in August last year as I was in England at the time, I happened to listen to Radio One and was pleasantly surprised to hear you in interview with Simon Bates...

So I must close now,
Thanks for such great moments,
RENAUD CRUVELLIER
OLLIOULES, FRANCE

P.S. My favourite numbers on "Press to Play" are "Footprints", "Good Times Coming/Feel The Sun" & "Pretty Little Head". And by the way, on which songs does Jerry Marotta play the drums?

Jerry is on all the tracks you mention, Renaud, though he plays the vibes on "Pretty Little Head" – Paul drums on that one. Others featuring Jerry are "Stranglehold", "Press", "Move Over Busker" and "However Absurd", plus "Write Away" from the CD.

Dear Sue

Reading of "Club Sandwich" brings me so much joy. I can learn so many interesting news about Paul and his activity. It's incredible that after all those laborious years he's still doing something new, being always on the top at the same time! It fills me with admiration that "Press to Play" is not caused by intention to gain the fame but just by love to the music.

Paul is really a great musician, but still there are people who don't like his music. However every performer has got some songs in his repertoire which are liked by those "opponents" of the singer.

That is why just out of sheer curiosity I asked some friends of mine who are not Paul's fans about their favourite tunes. Here is the final list of 10 songs:

10. The Long and Winding Road (Broad Street)
9. No More Lonely Nights
8. Press
7. Say Say Say
6. Keep Under Cover
5. On The Way
4. Spies Like Us
3. Ebony and Ivory
2. Pretty Little Head
1. So Bad

Best love,
BEATE KUBERA
WARSAW
POLAND

They sound like fans to us, Beate!

ALL THE BEST PEOPLE...

Doubtless braced by the sea air, here are Paul and Linda at the Hotel Metropole, Brighton for the EMI Sales Convention on 7th September. With them, from left, are Joe Cocker and Duane Eddy. Wonder if Paul quizzed Joe about his 'With A Little Help From My Friends', probably the most famous Beatles cover version. Duane, who's done surely the most recent McCartney cover version, has since seen the British release of his eponymous (yes, eponymous) album. Highlight of the Convention was the presentation of *All The Best* to the assembled throng.

ALL THE BEST CROSSWORD

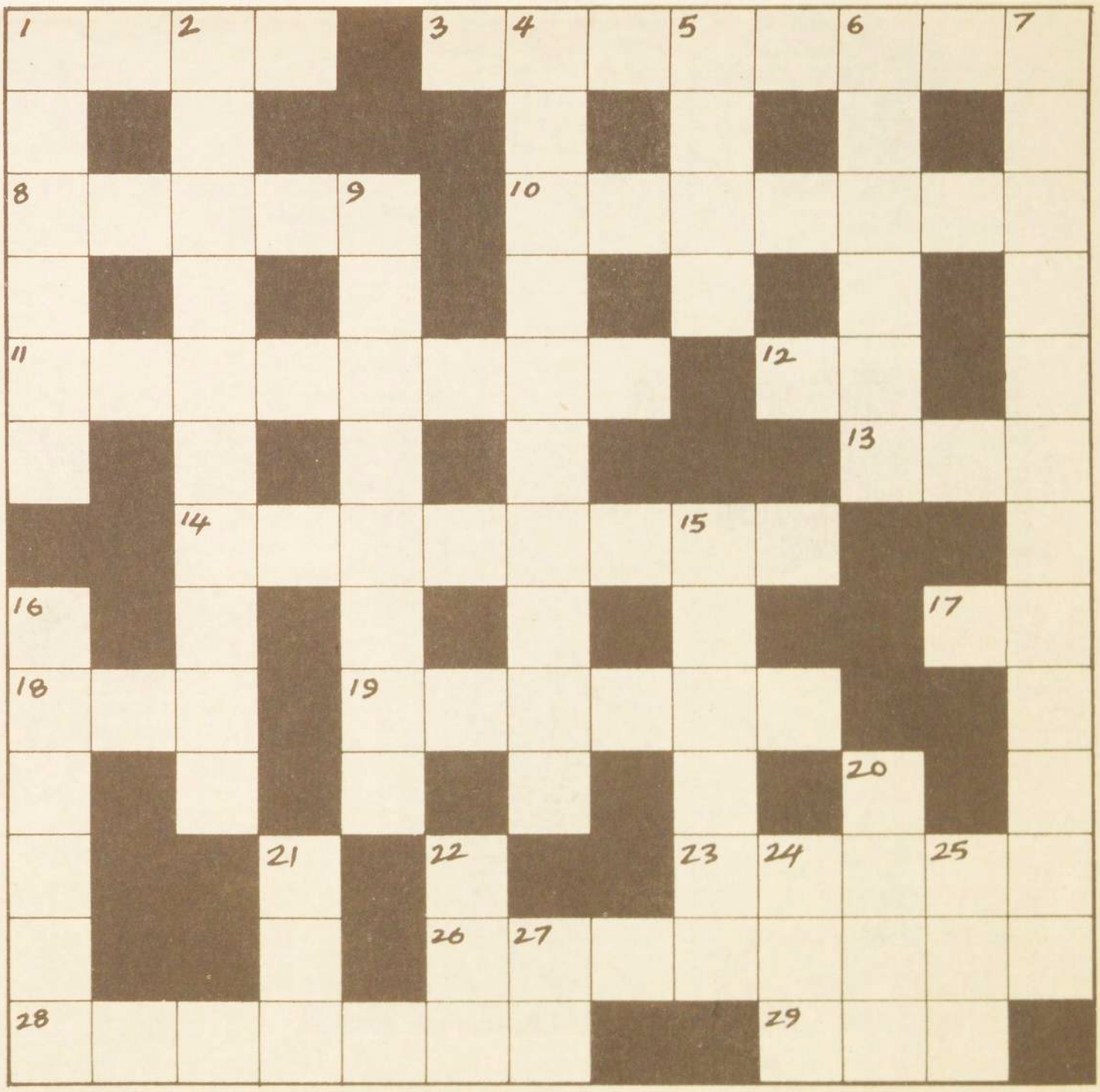
One of the Best from Bert Danher

ACROSS

1 ____ and Let Die (4)
3 I'll still find something there with my love even when this is bare (8)
8 Airs—silly ones about love (5)
10 Another word for scorn (7)
11 How long will county judge search for the band on the run? (8)
12 So everybody can __ free (2)
13 Musical pair (3)
14 The paper which absorbs most of writer's output? (8)
17 And a little luck we can clear it __ (2)
18 We ___ Stand Together (3)
19 Well I just can't get _____ of that sweet stuff (1985) (6)
23 The Musical Times? (5)
26 Rider (8)
28 The willow turns his back on inclement _____ (7)
29 Sloppy kiss at Los Angeles (3)

DOWN

1 _____ to What the Man Said (6)
2 Leave me alone Mrs _____ (10)
4 I know my heart can stay with my love, it's _____ (10)
5 18, 22 ____! (4)
6 Maybe I'm _____ (6)
7 Advice on how to react to LA rainclouds! (4,8)
9 _____ knockin' at the door (8)
15 No more lonely _____ (6)
16 Farm implement for English school (6)
20 Jane Austen's novel girl (4)
21 ___! was your father as bold as a sergeant major? (3)
22 Definite article (3)
24 General coming up for fish (3)
25 Peace for Pop before ten (3)
27 Win __ lose, we all stand together (2)



SOLUTION TO A PEPPERY QUIZ IN CLUB SANDWICH No. 45

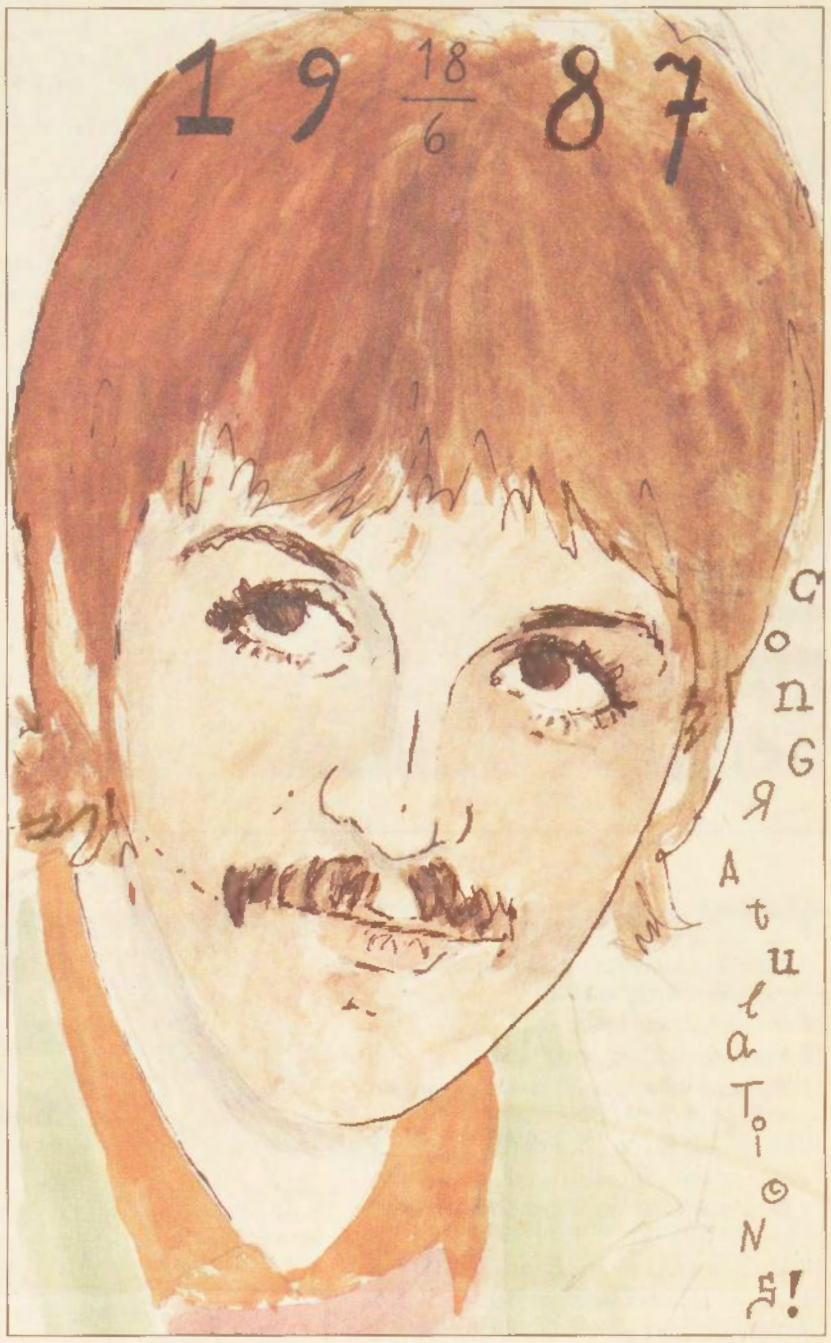
The vertical column marked with an arrow gives the title of a track from the album.

1. Mae West
2. I get high
3. Peppermint
4. Cayenne
5. Mr. Kite
6. Condiment
7. Wasting away
8. Smile
9. Pepper-box
10. George Martin
11. A Day in the Life
12. From my Friends
13. Peppercorn
14. Capsicum
15. Paprika

GALLERY CORNER

Yet more readers have sent good wishes on Paul's birthday—he sends his warm thanks for all your cards.

by Sara Gauthier of Potoskey, Michigan, USA



by Stina Andersson of Gaule, Sweden

by Doreta Pindera of Warsaw, Poland

Paul's drawing for the *Childline Christmas Book*

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